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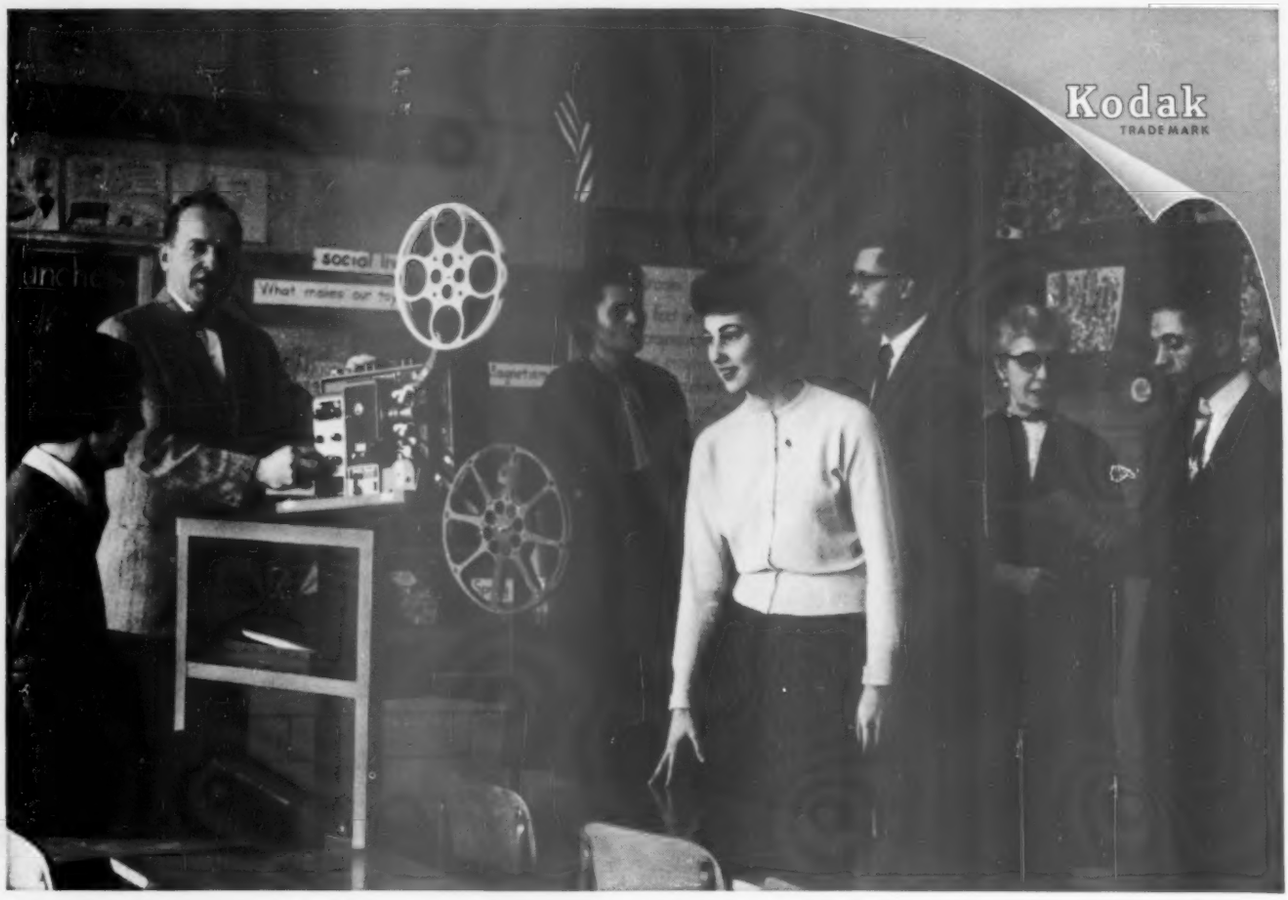

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VOLUME 5 NO. 10 | DECEMBER 1960

". . . to help improve instruction through the more effective use of materials."

AUDIOVISUAL INSTRUCTION

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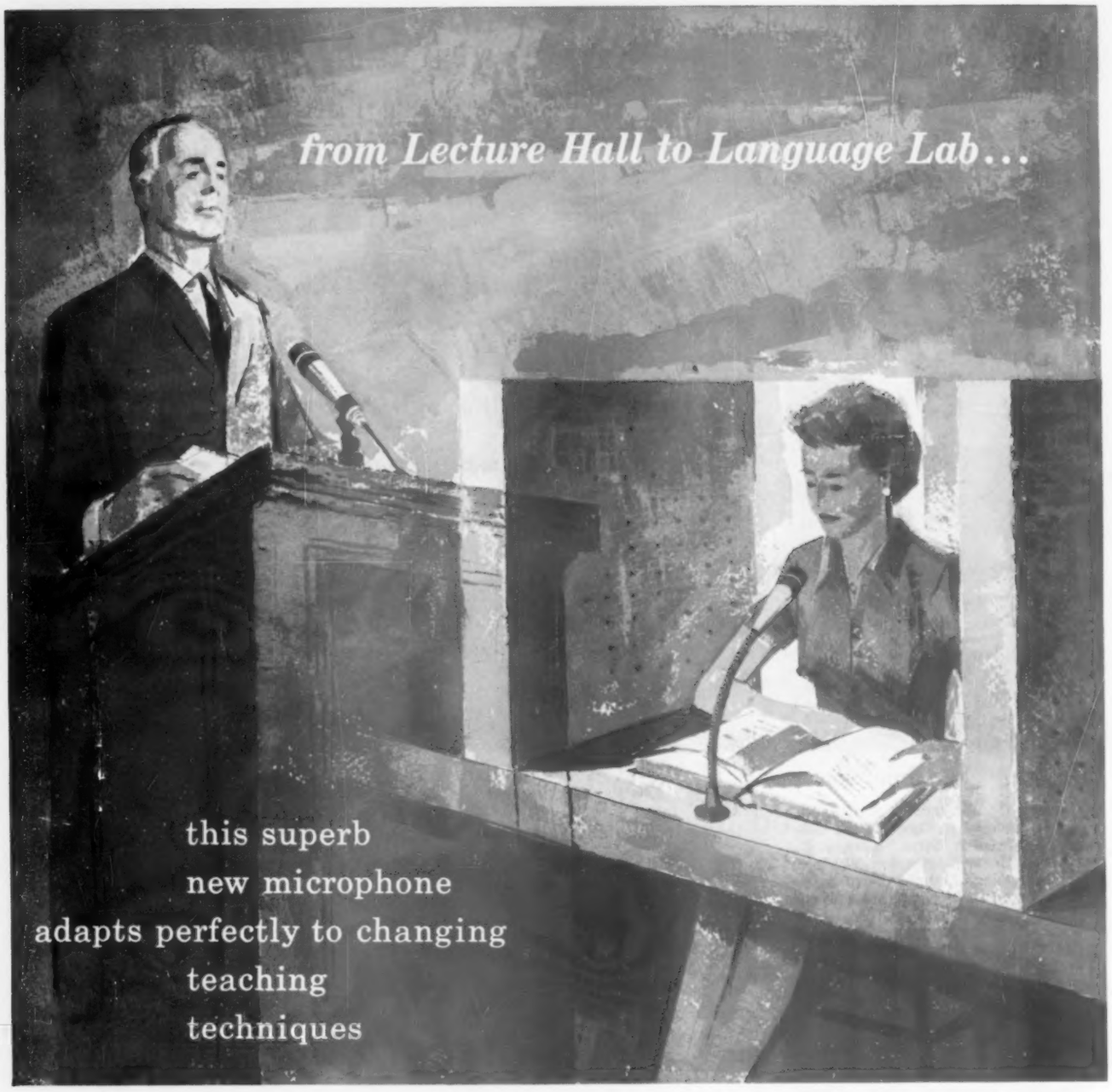

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IT FOCUSES ON THE VOICE. Unidirectional pick-up pattern (from the front only) suppresses random background noise. Students hear *you*, not shuffling papers, not footsteps, not street noises. Completely controls annoying feedback "squeal."

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DAVI Signs Up French Industrialist: Like Election Day, DAVI Membership Alert came and went. Here in the national office Kathy Schlup, receptionist and assistant to Florence Fan, won top honors for enlisting French industrialist Jean-Albert Mathieu as a member of DAVI. A manufacturer of physics laboratory equipment, Monsieur Mathieu was on tour of the U.S. to learn everything possible about teaching machines with the hope of eventually introducing them into France. Particularly interested in the psychological research upon which teaching machine programs are based, he would like to be on your mailing list if you have information of this type to give, sell, or exchange. You may address him as: President Directeur Général de la Société Alba, 7 rue du Bois, Asniéres, France.

Another Call for Information: Lee Campion has just been appointed associate to Jim Finn in the NEA technology study reported on page 216 of the September issue. (Campion will work at NEA headquarters, while Finn remains on the USC campus.) Mr. Campion is appealing to readers for information on experiments with individual media, combinations of media, and materials used with the newer media such as teaching machines, closed-circuit TV, language laboratories, etc. Urgent for a current phase of the study is all information available on uses of closed-circuit TV--whether in education, medicine, industry, or government. No matter how small your operation, nor how premature the results, if it's experimentation with CCTV, Mr. Campion wants to know about it. Address him at DAVI, 1201 16th St., N.W., Washington 6.

Derthick Moves Across Town: The resignation of Lawrence G. Derthick as U.S. Commissioner of Education announced December 1 was followed within hours by Dr. Carr's announcement of his appointment to an NEA post. As assistant executive secretary for educational services, Derthick will head up activities related to adult education, rural education, safety education, higher education, international relations--and audiovisual instruction.

Collins to NAB Helm: Governor LeRoy Collins of Florida who enjoyed a thorough introduction to the American television audience as chairman of the Democratic Convention last July, takes over as president and chairman of the National Association of Broadcasters January 4. Governor Collins looks upon the future of the broadcasting industry and America as inseparable. "No industry," he said, "has a greater potential for advancing and enriching our free enterprise system than broadcasting in all its phases and media."

Out Soon: Look for the Supplement updating the 1959 CCSSO Purchase Guide some time in January (Ginn and Co.) 64 pages.

Meet the Professor, a TV series produced by the American Broadcasting Company in cooperation with the NEA and Association for Higher Education goes on the air January 29. Featuring a teacher from a different college or university each week, the program will present actual teaching experiences and show the professor as part of his institution and community. Kerry Smith, executive secretary of AHE, has asked Dr. Hyer to recommend several "top college teachers who project successfully." If you are a candidate, or know of anyone else who is, please get in touch with Dr. Hyer. Kinescoped samples will be welcome.

Creore Reprints for Sale: The eight-page article, "New Media in Language Teaching," by Frances B. Creore in the November issue of AVI is on sale as a reprint from this office for 35 cents. Cash must accompany orders of less than $1; no discounts for quantity.

Language Equipment Project: In reference to a statement by Mrs. Creore that a Title VII project to compare four types of language laboratory booth had been dropped, AVI has this information from the U.S. Office of Education: A Title VI project now underway is attempting to test the teaching effectiveness of four types of language laboratory equipment.

All Signs Point to EFL when it comes to reporting and researching school building design. Profiles of Significant Schools (free from Educational Facilities Laboratories, 477 Madison Avenue) is exciting reading for anyone interested in schools that are constructed to fit community needs. Each Profile is a separate pamphlet showing how a certain school was designed and why. (Cost breakdowns are given in most cases.) The Profiles

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This is the RCA "Preceptor"—an exciting new concept in language laboratories. Most advanced because it opens fresh new avenues for creative teaching . . . most advanced because it gives the teacher full control of the laboratory. Most advanced, too, because it's *transistorized* and because its *modular design* simplifies installation and makes expansion easy.

Transistors add many extra advantages to RCA's new "Preceptor" System—providing instant action, longer life, simpler wiring, and lower operating costs. These are but a few of the superior features RCA sound engineers have designed into the "Preceptor" to make it the world's most advanced and most wanted language laboratory system.

Write for complete information package explaining how RCA "Preceptor" System can vitalize your language curriculum. Also, ask for the name of your nearest RCA Language Laboratory Dealer. Address: Radio Corporation of America, Language Laboratory Sales, Building 15-1, Camden 2, N.J.

The RCA "Preceptor" console (above) with its master control panel puts the teacher in complete command. It allows: 1) monitoring of any student; 2) listening in on master tape and student's voice; 3) two-way conversation with any student; 4) recording of student on central tape recorder; 5) insertion of comments on the recording; 6) communication with whole class through "all-call" control. The teacher controls tape selection and can play up to 10 different tapes.

Sturdy RCA "Preceptor" booths can be installed singly, with or without flip-top desk to serve as writing surface, or in modules of two or three attractive economy booths.

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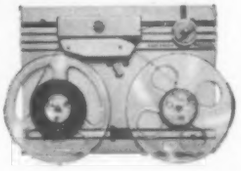

Expansion? Just add a pre-wired SelectorCom panel with a bank of 10 selector switches.

RCA tape decks for the "Preceptor" System may be either half-track, or dual-track. Single-knob control makes them ideally simple to operate at the console or in student booths, as a program source or for student recording. Convenient new cartridge type tape decks are also available.

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CAMDEN 2, NEW JERSEY

show adaptations to environments ranging from hot, dusty parts of Texas to P.S. No. 9 in Queens. The 11 schools reported to date are located in Texas, Massachusetts, New York, Michigan, California, Maryland, and Illinois. . . Also benefitting from EFL funds are the SPL Reports published quarterly by the School Planning Laboratory, School of Education, Stanford University. This is a six-page bulletin which reviews studies important to school building planners. . . School Management for July 1960 reports on the "pentagon classroom," designed by Dave Chapman, Inc., at the request of EFL. The report states that the catalyst for the design was ETV, "though the implications go far beyond that medium." Entitled "Getting Away from the Rectangular Classroom," the article starts on page 60 of the July issue.

With the festive season approaching, the DAVI staff is off to test anew their cherished holiday recipes. Here is an old-fashioned favorite which we would like to pass on to our readers:

1 pint of hot green tea
1 gill of warm calf's foot jelly
½ pint of brandy
½ pint of Jamaica rum
1 wineglass of Curacoa
1 wineglass of arrack
juice of two limes
a thin slice of lemon
white sugar to taste
To be drunk as hot as possible--preferably before a blazing Yule log.

We wish you all a very Merry Christmas, indeed. Our cover is by Joe Jacobs.

PROFESSIONAL PLACEMENT

POSITIONS

Audiovisual Script Writers (several positions): Men or women; no degree specified but interested in "people with ideas"; salary commensurate with experience, background, educational proficiency; duties dependent on capability; available immediately, Midwest. Box No. P-8

Director of Audiovisual Program: Man or woman; masters degree preferably in AV; study or experience in AV field including study of educational psychology; experience in teaching and formulating and directing AV program; duties first year (1) planning total program and directing pilot projects, (2) operating and developing AV resource center for public schools in area, (3) teaching senior college courses in instructional communications (extra compensation); available immediately. Salary, $500 to $600 per month. Box No. P-9

APPLICANTS

Graphic Designer: Man specialized in graphic design; BS Fine Arts plus 3 yrs professional art training; 3 yrs experience advertising design, free lance artist and designer for General Dynamics; experienced in all types graphic material; 27; married, 3 children; available January; any area. Box No. A-6

Audiovisual Director: Man, BS elementary education, MS audiovisual; several yrs experience elementary and jr high school teaching, part-time instructor college level, director city-wide AV program, director AV program for American schools in European Theatre; author AV handbook; 29, married; available July, anywhere US. Box No. A-7

Audiovisual Director: Man, BS elementary education, MS educational administration; several years experience elementary teaching (grades 3-8), director of AV program; thesis on Use of Audiovisual Materials in Elementary Grades; 30; married, 2 children; $6000 to $7000; available spring 1961; anywhere US. Box No. A-8

Teacher for Summer School (college): Man specialized in AV (administration, production); MA plus 18 hrs graduate; 22 yrs public school experience, 5 yrs university; publications; 45; married, 5 children; $1000 to $1800 for summer, available June 12; anywhere US. Box No. A-9

Teaching, Administration, Research (or combination) on university level: Man specialized in AV communication including TV, film, and communication research. MS secondary administration and teaching, Ed.D AV communication; 2 yrs high school teaching, 3 yrs university teaching, 2 yrs university research associate; publications; 30; married, 3 children; available June, salary open; anywhere US. Box No. A-10

INSTRUCTIONAL MATERIALS CENTERS : THE RATIONALE

MURRAY G. PHILLIPS

WHILE MUCH HAS BEEN WRITTEN on the subject of instructional materials centers, no consistent viewpoint has emerged on what a materials center is, or should be. This is not surprising, for each writer tends to view the problem from within his particular frame of reference. Librarians, audiovisual directors, curriculum directors and teachers all express their points of view—often without unanimity within their groups. Descriptions of college, university, county, school-system and building centers frequently reveal a variety in aims and practice.

Commonality can only be achieved through a discussion of some theoretical aspects of instructional materials centers, but before engaging in such a discussion, it is necessary to describe some of the varying viewpoints which have been put forth over the years. Only in this way can their relative merits be assessed in the light of theoretical concepts. Most persons will agree that a basic theory is needed if materials centers are to achieve their maximum potential.

For the purposes of this discussion, an instructional materials center is defined in terms of its several functions—circulation, coordination, inservice education, consultation, and local production—which must be carried on in a vital program. All types of audiovisual materials, not only the printed materials classically associated with libraries, are circulated from and used within the center. The use and selection of these materials are coordinated with the use and selection of radio and televised programs, both broadcast and closed-circuit. A formal and informal inservice program is constantly in operation to improve usage of materials. Consultation service is at hand for students, teachers, and administrators concerning the best resources available to help solve particular learning and teaching problems. A wide variety of materials is locally produced to supplement commercially produced materials.

The above definition is limited to instructional materials centers which are a part of formal education and excludes public libraries.

An instructional materials center is more than a library plus an audiovisual center. Its collection of printed materials includes publications not ordinarily found in the libraries: curriculum guides, courses of study, specimen standardized tests, catalogs of all types of commercial instructional materials and equipment, and sample textbooks from many publishers. Conversely an audiovisual center is not necessarily an instructional materials center without printed materials. At its best it may be so, provided it offers all the services of an instructional materials center as enumerated above. At its worst, it offers none of the services except storage and circulation of "the projector."

An examination of the literature reveals that opinion about the instructional materials center as defined in the preceding paragraphs can generally be classified in one of three ways: absolutely in favor of the idea, in favor of the idea but doubtful that it can be implemented, and firmly opposed.

The rationale for an instructional materials center is based upon the obvious fact that we live in an age whose complexity grows ever greater. No one medium of communication is adequate to the task of providing information and concepts which are unambiguous to students. Each medium—books, films, recordings, filmstrips, TV, radio, and so on—has particular strengths and weaknesses. Only the use of a wide variety of materials—the multi-media approach—can help insure that the weaknesses of any given type of material will be compensated for by the strengths of one or more other materials. Since the multi-media approach to teaching and learning is so necessarily a part of modern education, the problem of how best to make this wide range of materials convenient to teachers and students naturally presents itself.

The simplest answer is to make all the media available through a single facility: an instructional materials center. It is the simplest answer because it makes possible the most efficient use of the students' and teachers' time. Only one place need be visited, only one catalog consulted. All necessary help is available from one source. It is commonplace that the extent to which materials are used is directly affected by their accessibility and the availability of materials consultants. The location of materials and consultants in more than one place, for example in a library and AV center, is less convenient to the user than concentration in a single center.

It is important to note the emphasis on the phrase "to the user." Most of the writings favoring instructional materials centers do so in terms of the users. Most of the arguments against the materials center subordinate or completely ignore the only reason for their existence: to be of service to students and their teachers. Interestingly enough, no group claims that one type of material is clearly superior to all the others and therefore deserving of a separate facility. Opposition to the idea is based on other grounds. One line of reasoning is that there is not enough help, financial support, and physical space available to do the job. Barely able to keep up with the demands of a normal library program, where will the librarian find time to handle all the non-book materials?

The author is coordinator of instructional materials for the Garden City public schools, Garden City, New York.

Funds are inadequate to cover both the purchase of books and other instructional materials, space is already limited, and so on. These are the principal reasons advanced by those who claim to be in favor of the principle of an instructional materials center but doubtful that it can be implemented.

The proponents of distinctly separate library and audiovisual quarters usually present one or a combination of different reasons. One favored by librarians is that libraries have a unique function to perform because they are book centered and the addition of non-book materials will detract from this function. Implicit in this reasoning seems to be the idea that books represent a consistently superior instructional material that can only be degraded by intermixture with other materials.

An Answer to Bad Logic

It is also claimed by some librarians and AV personnel that the problems associated with handling book and non-book materials are so different that they can successfully be coped with only in separate facilities. This argument seems to neglect the fact that there is no reason why all materials in one center should or must be handled in the same way or by a single person. An extension of this logic would seem to demand separate facilities for audio materials, for projected materials, for each different type of materials, each with its own director. This is patently absurd. What is needed is a team of specialists—the librarian, the audiovisual director, the television director—all working cooperatively within the instructional materials center. Should self-instructional materials increase sufficiently in importance, as many writers envision, it may be necessary to add the services of a person skilled in programming. It is in response to this "team" proposal that a familiar bugaboo is raised. Who will be in charge: the librarian, the AV director, the television director, or some other emerging specialist? Each fears that the other will be biased in favor of his own specialty to the detriment of the one. A solution to this supposed problem will be presented as part of the theoretical discussion which follows.

Acceptance of the materials center concept is dependent upon prior acceptance of three propositions. Two of these are taken for granted whenever mentioned but nevertheless tend to be forgotten in the stress of daily school life. The third is for many reasons not yet widely accepted. The three taken together call for instructional materials centers.

We tend to forget that schools and all their component parts have only one purpose: the education of youth. Libraries do not exist to organize and circulate collections of printed materials, but to help educate students by means of their collections. Similarly, audiovisual centers do not exist to organize and circulate collections of a wide variety of materials and associated equipment. Their reason for existence is to benefit education by circulating this material and equipment to students and teachers as needed. In like manner, the only valid reason for an instructional materials center's existence is to help educate children and youth.

Secondly, the task of the schools is to help develop each student to the limit of his ability. This is best provided for in an educational environment rich in a wide variety of materials and, as previously pointed out, these materials are most readily available through an instructional materials center.

The third premise, the one not as yet widely accepted, is that all instructional materials should be as available to students as to their teachers. Common practice is to limit certain types to teachers. The teachers then typically present the content of these materials to their classes as a group. This represents an anomalous situation. All teachers want their students to read extensively and are proud of those who range far and wide in the library. Most of these same teachers feel that students would be stealing their thunder if they should make individual use of audiovisual materials outside the classroom. If we truly believe that each student should be free to learn all that he is capable of learning, then we cannot deny him access to every type of instructional material. There should be as few restrictions on the use of audiovisual materials as on books.

Granting of these three premises demands the acceptance of the concept of an instructional materials center as that facility whose organized collection, including books and other materials, is made available on call to individual students as well as to teachers. The direction of this facility must be delegated to a person with an understanding of curriculum development and improvement. He may be librarian, AV, TV, or curriculum director. The important consideration is that he must be in favor of materials as a totality and impartial as to their type—book or non-book. His professional education must have made him expert in at least one of the center's specialties and familiar with the others. His prime responsibility must be to coordinate the efforts of each specialist on the instructional materials team toward the goal of an optimum educational program. He can truly achieve this only if he sits on the highest councils which determine curriculum development within his institution.

An important additional consideration is that the instructional materials center, if located within a school building, must provide facilities within the center itself for the use of materials as well as circulating them to the classrooms.

All that has been said about instructional materials centers is applicable at all grade levels from kindergarten through graduate school. There will, of course, be differences between the various kinds of centers, but the difference will be in the type of collections, not of purpose. At the kindergarten level the center will to a great extent be right in the classroom. At higher grade levels with their increasingly complex subject-matter requirements, the center will first move predominantly out of the classroom into a single location and then at still higher levels break up into several centers, based not upon type of materials but upon specialized subject matter.

Instructional materials centers have a vast potential for augmenting the educational programs of our schools and colleges. This potential can only be realized if the function of centers now in existence and yet to be established is based upon a common theory. The essence of this theory must be service to the student.

SOME ONE HAS TO MIND THE

The art of booking, cataloging and requisitioning instructional materials

IT IS FITTING for us in the field of instruction to be both theoretically and practically interested in such activities as automated self-tutoring devices, scrambled texts, multi-channeled language laboratories, 8mm sound, and new transparency techniques. However, besides hovering within the realms of keeping up to date and academically respectable, someone has to mind the store.

Much of the unquestioned success of audiovisual techniques and services rests not only with improved equipment and quality materials, but also on the fundamentals of specialized business office operation. The finest library of instructional materials is worthless unless the prospective users know what it contains and that they can depend upon reliable service.

Few aspects of the business operation of an instructional materials library are more important than cataloging, booking, and requisitioning. They are three of the "nuts and bolts" activities of audiovisual personnel and the very heart of any effective audiovisual service, yet they are seldom scheduled for major consideration at conferences and meetings in our field.

Is there any "one way" to catalog, book, and requisition materials? The answer is definitely, no. Yet this answer might be qualified to state more specifically that it is very dangerous to compare one school system's method of cataloging and booking to another's. There are too many possible differentials which may be incompatible. For example, how is the curriculum organized? How and how often are materials delivered? How "compact" is the district area involved? How large is the library in terms of titles and print depth? How large is the staff? As general policy, how far in advance must requests be made? Can teachers use materials at their complete discretion? Do you accept telephone bookings? Do you allow substitute items where booking conflicts occur? Also, what is the general reputation of the audiovisual service among the schools?

These are typical examples of the many factors pointing up the danger of direct comparison. It would appear, however, that most of us can profit from a continuing examination of cataloging, and particularly booking procedures. The first deals basically with *communication with the user*. Over-extending the services and over-promoting the facilities of an audiovisual department can have disastrous results. Efficiency is a condition of balance that must be achieved between the depth of the library in materials, the manpower available to service requests, and the operating budget.

As director of the bureau of instructional materials for the San Francisco Unified School District, Dr. Sanborn also assumes administrative responsibilities for the District's libraries, textbooks, and teachers professional library. He is a member of the editorial board of this magazine.

The Catalog—A Visual Aid in Itself

In San Francisco we have been using an Audiovisual Materials Card Catalog for some three years. So far results and enthusiasm have been excellent on the part of teachers, administrators, and surprisingly enough, parents. Literally dozens of talks have been given to PTA and other parent groups on the catalog itself, how it works, and the depth of materials it represents.

It became obvious in our district that communication with administrators and teachers through printed or mimeographed catalogs was unsatisfactory. The volume of materials in the library made it impossible to re-issue a practical and complete mimeographed catalog each year, and, in any case, most items issued yearly are well outdated before reaching the teacher. We concluded it would be best to use basic library techniques and provide card catalogs to replace the mimeographed ones. This was not a hasty decision; it was influenced by considerations of long-range economy of operation, improved efficiency, and professional effectiveness. Our approach was based on using the familiar format of the library card catalog but adapting it to fit audiovisual materials, our curriculum, and the specific administrative organization of our schools.

For curriculum reasons it was advisable to furnish each school—elementary, secondary, or special—with a complete catalog of materials rather than a specialized or limited catalog for a particular grade, subject, or level. The card catalog is an alphabetical index by title and subject, with as many as four cross filings if necessary.

In terms of production we found it essential to produce our own cards. We use a Multilith Model 1250. It has proved a versatile machine, and by using Multilith card masters we obtain excellent results. The machine must be operated by trained personnel, but the card masters can be made by any typist familiar with typing on cards. Using an electric typewriter produces a superior card master. Card stock is cream white in color and 100 percent rag content. Incidentally, card stock

STORE

WILLIAM B. SANBORN

color will vary slightly on different factory lots, even from the same manufacturer. Housing consists of a 15-drawer standard library unit, one of which has been purchased for each of the district's 132 schools. Fastened to the cabinet top is a 4x4 aluminum plate that explains the catalog's color-keying and grade level symbols.

A standard run on each card is 200, producing one each for the 132 assigned catalogs and the remainder as a cushion for growth, loss, and replacement. As cards are run off they are sorted into a special cabinet containing pigeon holes for each school. Every two months the cabinet is emptied and a packet of new cards sent to each school, keeping them up to date on additions to the department. A special bulletin, *How to File Your Audio Visual Materials Card Catalog,* was prepared by the staff; it is simple, easy to follow and has met with favor. Adding new cards in the schools *has not* proved a problem.

Here are a few attributes of this card catalog:

• The catalog includes all of the various types of instructional aids and materials held by the department which serves all levels and schools of the district.

• One of the unique aspects is its color-keying. Each card is banded across the top with a ⅛ inch colored band designating what type of material it represents. For example, a red band is for filmstrips; blue for study prints; yellow for recordings; brown for exhibit, specimen and realia materials; green for slides; and pure white for motion pictures. This makes a very attractive catalog. In fact, the catalog itself becomes a visual aid. At a glance it demonstrates that there is much more to audiovisual instruction than just motion pictures! It is also of considerable value in helping teachers locate quickly a particular type of subject material without first having to read all of the card data. The color-keying is also noteworthy in terms of indicating strong and weak holdings in amount of subject coverage.

• Appearing on each title and subject card is an objective, descriptive, and critical note regarding the material. All of these notations have been prepared by our own teaching and administrative staff under the constant all-year preview and evaluation program. All card copy is reviewed and edited by the writer as director of the bureau and the research librarian. The cards give a brief resume of the subject covered, including any specialized use of the material.

• Each card contains information such as type of material, producer, date, running time (in case of films), number of strips (in case of filmstrips), series, and recommended grade levels by the coding P EL JH SH A and Inservice.

• The catalog is primarily for teachers, not students, although some interesting and carefully supervised student activities have centered around it. In organization it closely follows that of a standard library card catalog. Each item is given an appropriate Dewey classification number, and our own material type number, such as MS for motion pictures, FS for filmstrips, etc. The material type number (MS, FS, etc.) is numerical under each class. For example, No. 598.2MS1, MS2, and MS3, show we have three different films on birds, and print copies of each title are indicated by Cop. 1, Cop. 2, etc., on our control shelf list master card. For subject headings we use the Sears List of Subject Headings and the Educational Film Guide, but modify them as our curriculum needs indicate. Our catalog subject guide cards were carefully drawn up by our staff and ordered to meet this need.

Card format is similar to regular library cards, but has been adapted to fit our needs. The title is carried to the left margin and is followed by the call number, both underlined. By using a specially designed Audiovisual Materials Requisition, the schools merely have to copy the underlined data in ordering a particular item, plus their request dates. This technique by itself has greatly minimized errors in ordering. In each secondary school the regular audiovisual building coordinator handles the additions to the catalogs and in the elementary and special schools the practice has been for one teacher to accept this as a professional responsibility.

In summary, what are the advantages of this catalog? It makes readily accessible under any given heading or subject, *all* of the materials in the audiovisual education library. The color-keying helps focus attention on the

Research Librarian Jean Anderson using the San Francisco audiovisual materials card catalog. Every school in the district is furnished with one of these fifteen-drawer units which list only audiovisual materials.

wide variety of materials on hand. It greatly facilitates articulation and communication with the teaching staff regarding new materials. We no longer contend with an outdated catalog; it is current. Once established, the maintenance costs are low and adapt themselves to routine procedures. Also, the catalog facilitates the rapid elimination of outdated and non-replaceable materials by allowing us to send out a list of cards to be pulled and destroyed.

Booking—the "Operational Heart"

Efficient, successful booking is the operational heart of an audiovisual library service. Requests must be processed, confirmed, or rejected, and confirmations forwarded within the framework of available materials and manpower. It sounds simple; it is not. Booking is meticulous, difficult work.

We have used a wide variety of techniques and examined many others, including continual attention to the possibilities in automatic or electronic booking.

The possible complexity of a booking system is, from the practical standpoint, relative to the size of the library in both titles and depth of duplicate prints and to the actual demand upon the library for services. For example, the wheel-type of booking-card file may efficiently service a relatively small audiovisual library with limited personnel, whereas a fully automated electronic booking system would be impossible to justify. Yet, because of sheer size, depth, and volume of service, a major city may profit from electronic booking.

Keeping these factors in mind—and remembering that each year our library of instructional materials grows in both title and copy depth—we have more or less designed our own booking card and booking techniques. Our present system has been in use for six years. We have found it simple, easily adaptable, and so far, well suited to our library growth. Constant surveillance of the process results in improvements in the system each year.

At present we use booking cards that may be characterized as follows:

Each year we print booking cards of our own school calendar with holidays and weekends blocked out. Each card contains an entire year's booking days, six months on each side. Each card can log or handle up to seven copies of a given title. If we have more than seven prints, we simply go to a second card and file sequentially. In other words, it is possible to have from one to seven copies of a title handled by a single booking card rather than requiring as many as seven different cards, one for each available print. This factor by itself has been extremely valuable to our bookers, since they can scan in a few seconds an entire half year's booking possibilities for seven copies.

The card carries the title, level, catalog number, color or black-and-white, and a place to mark "TD's" (turndown conflicts in bookings). When we have from five to eight TD's within a half year's period we automatically purchase an additional print. The card measures 9½x12½, a very convenient working size, with rounded corners. It is printed in brown on medium weight 50-percent rag content stock of a light tan color. The subdued color combination facilitates easy reading

Mrs. Claire Efford, booker, shown at files which house booking cards for all 16mm titles and duplicate prints.

of the card calendar and allows inked bookings to stand out, once entered.

In terms of handling, the cards are divided into two major booking areas. One booker handles only 16mm films; another, filmstrips, recordings, slides, models, study prints, specimen and exhibit materials. The cards are housed in upright, movable Diebold V-Line Trays that open to a 30° angle any place within the filing. Two files comfortably house cards for our 2295 different 16mm film titles (involving 4082 duplicate copies for a total of 6377 units), and 2½ files hold the remaining 2013 copies of other types of material (including 4401 duplicate copies for a total of 6414 units).

For the school year 1959-60, our total instructional materials usage involved 36,788 requests, of which 32,092 were positively confirmed and delivered within request specification. This constitutes an 87.2 percent positive response to service requests. The differential involved revealed an 8.6 percent factor of TD's, one percent out of circulation for various reasons, and 3.2 percent errors in ordering.

What about mechanized or automated electric booking? Are there such techniques and do they work? The answer is yes, and we are going to see more of them. At the same time these techniques must be approached from various standpoints such as finance, service, and general practicability. The fact that a technique works is not necessarily tantamount to blanket endorsement. Change just for the sake of change is ridiculous, yet electronic bookings must be considered as having marked potential for our business.

There are machines which will automatically seek, select a card, and bring it before a user, in this case, the booker. The question is, are the few seconds differential between mechanical location and good manual location really essential? There is also the cost of setting up the mechanism and programming the information for your particular task.

Insofar as machine processing of requests via the punched card technique is concerned, a complex of interlocked equipment in an IBM system of two key punch machines, interpreter, sorter, collator, tabulating machine, and reproducer can accomplish booking and

confirmation. Such a system is utilized by Los Angeles County and is reported to have increased efficiency to a considerable extent. It allows the processing of approximately 150,000 or more requests per year with a processing staff of five persons. At this figure the system's machines are in use only 30 percent of the time, leaving a 70 percent amortization factor. Berkeley, among other school systems, is also engaged in another approach to IBM controlled booking that appears encouraging.

Keep in mind, however, that automated booking calls for a carefully evaluated program in terms of initial installation and change-over from one system to another. It may involve totally different ordering procedures on the part of teachers, or, in some cases where cards are used, it may impose a quota on the teacher incurred by the machine. Timesaving, fantastic as it may be, cannot be justified at the expense of increasing the load or complicating other related activities. This is false economy in over-all business operation. Automation can solve many of our problems, but it must represent a practical balance within the over-all system of booking, otherwise the automation can foster bottlenecks and additional problems.

On several occasions our staff has met for discussions with representatives from IBM, Remington Rand, and Diebold, all of whom are familiar with our "business" and related details. We have definitely been able to design workable booking programs using various automated techniques and hybridized systems, but improved efficacy has to be evaluated in terms of (1) significant improvement in both efficiency and effectiveness, (2) initial cost or leasing fees, (3) cost of materials consumed in processing, (4) maintenance, and (5) balance against current performance techniques.

The Requisition—Liaison Tool

The liaison between cataloging and booking is the requisition. Requisitioning of materials must be correlated with the specific mechanics of cataloging and booking. The requisition we use is our own. It is printed as a regular school supply item and is the product of our own design after examining over 200 similar forms in education, business, and industry. It is not a "one-shot form" of the type basic to any audiovisual library operation. The "req" is typed in the school, sent to us for booking, and the booker enters appropriate confirmation and routing data. After this, nothing more needs to be done in terms of writing or modification of the requisition; it is entirely self-contained.

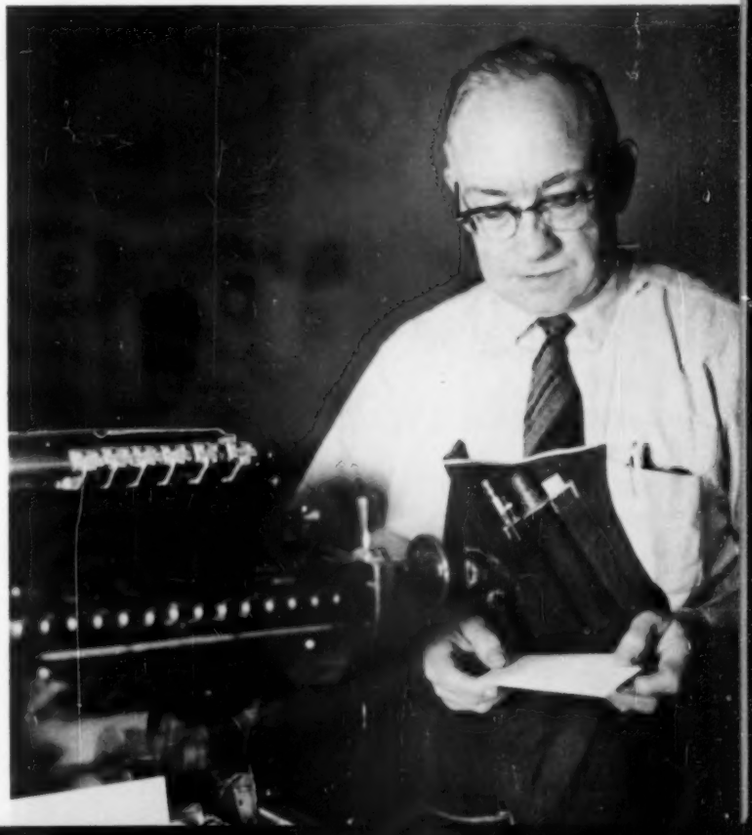
The requisition provides for ordering three items, plus three alternates. An item is entered by typing on the "req" exactly the information underlined on the matching card in the Audiovisual Materials Card Catalog. Our card format was designed with this in mind and has greatly minimized ordering errors. We require a preferred delivery date and a date beyond which the material cannot be used. No bookings are handled by telephone unless of emergency nature.

The "req" uses a special carbon yielding very acceptable results on all six copies needed for complete material control. Each of the six copies comprising a requisition is of a different color and serves a different purpose. The first (surface) sheet is No. 1 Shipping Invoice (white—school signs and returns upon receipt of materials). It is followed by No. 2 Packing Slip (yellow—kept with materials until returned); No. 3 Control Record (pink—held by Audiovisual Education); No. 4 Pickup Order (orange—sent on truck for pickup); No. 5 Confirmation of Order (green—returned to school immediately upon processing); and No. 6 School Copy (blue—kept by school for record and reference).

In outlining the foregoing practices of the audiovisual section of the San Francisco bureau of instructional materials, I am not necessarily advocating the point of view or the mechanics inherent in our operation. These systems have worked well for us in San Francisco—a large, extremely compact district—and have been tailored to fit the over-all operation of the bureau and its several services. These procedures are, for the most part, somewhat standard to any cataloging or booking activity. However, they are the product of surveying, visiting and experimenting with literally dozens of different approaches to the problem. Frankly, we have taken fragments of ideas and procedures from many related activities in business and industry. We also constantly survey our fellow educators' handling of these operations.

Can our operation be improved? Definitely! Our staff is constantly watching for ways to improve booking and cataloging; and regular staff meetings are devoted to the subject. Our "booking card," for example, is the product of several years' refinement in operation. Each year when we reprint our cards we find some manner in which they can be improved. We assuredly do not know all the answers to the many differing cataloging and booking problems, but we have found techniques that yield tangible results within our particular school system.

Technician George Snider examines AV card at Multilith machine also used to produce a variety of other materials.



A MATERIALS CENTER THAT REALLY WORKS

"Everything and anything that is instructional in nature"—Shown above is a study kit on transportation.

Here is a smooth-functioning AV-library combination serving six elementary schools

PHYLLIS GREER

WE IN THE ELEMENTARY DIVISION of the Van Buren public schools have a library-audiovisual department which is economical, efficient, and functional. To use the current and much discussed term "instructional materials center," we have one that really works. We have six elementary schools, each with a library, an organized and cataloged book collection, card catalog files, and professional and student magazines. One center containing all other instructional materials serves the six schools.

All the instructional materials,, including library books, are cataloged and processed in the center. The books and magazines are housed permanently in each school while all other materials are circulated from the center. The books, films, and filmstrips are cataloged according to the Dewey Decimal system, whereas all other materials are classified by subject.

Our center contains everything and anything that is instructional in nature, from a film on pioneer children to a piece of petrified wood. Materials are obtained from commercial houses, classroom projects, and teachers. (The petrified wood cited above was contributed by a teacher after a Western trip.)

We use a mimeographed form for requisitioning materials from the center. School deliveries are made twice a week at which time the driver picks up the filled orders from the center, delivers them to the schools, and brings back the returned materials and new requisitions. If a teacher needs materials between deliveries, she calls the center and a special delivery is arranged.

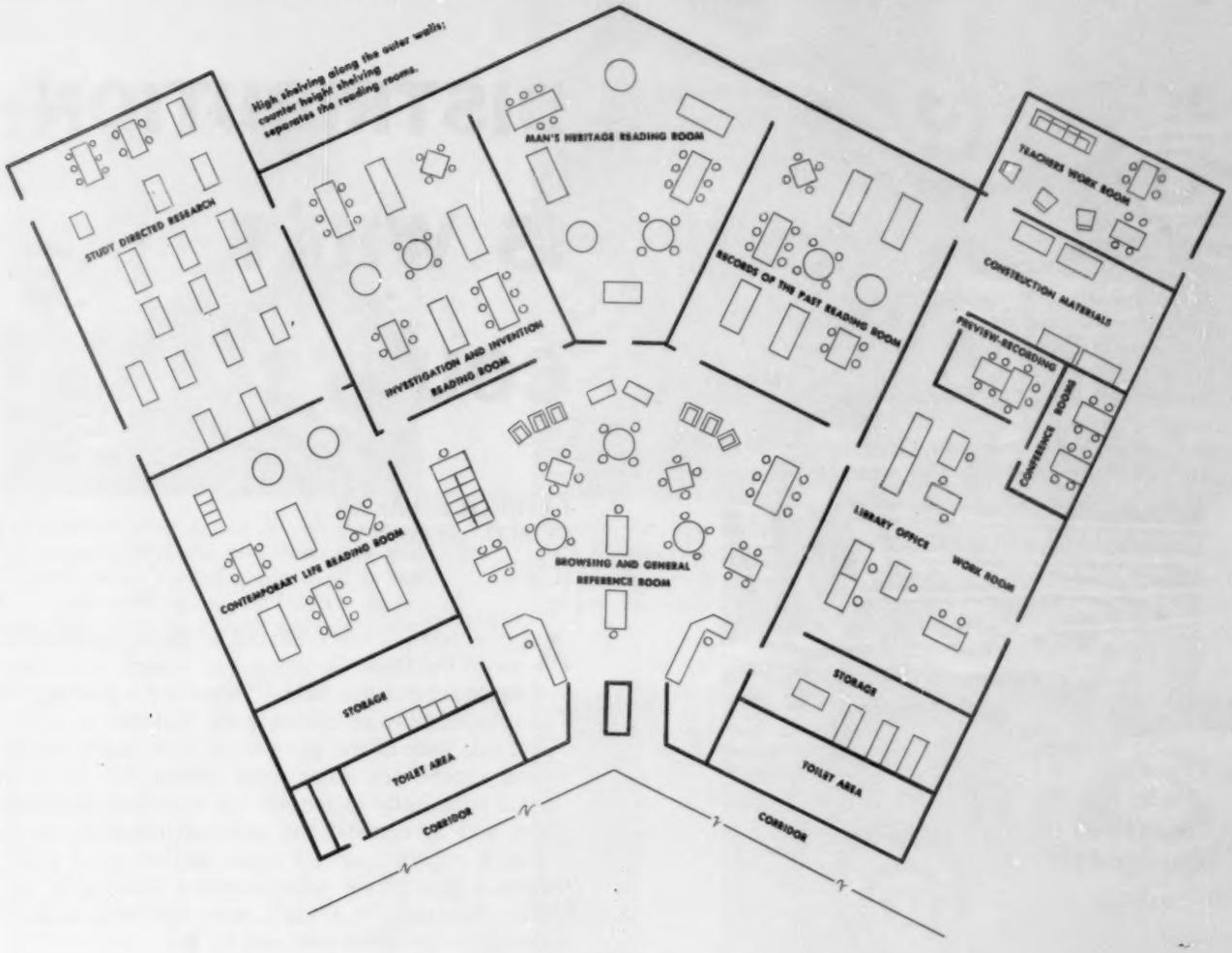
We feel that an instructional materials center is effective and worthwhile only if the teachers know what is available and, further, that perhaps the best method of informing teachers is personal contact. As director, I visit the teachers in their classrooms by request or otherwise and suggest materials that might be used.

At the beginning of the year I hold meetings in the center with the faculty of each school. At that time the teachers are given a book, *Timely Teacher's Aids,* which is compiled each year. It has a subject, title, and grade listing of all instructional materials with a short annotation for each one.

A newsletter which lists new books and materials is another method that helps keep teachers informed. These are sent out whenever the need arises, usually once every two months. Lists of available books and materials are compiled for special occasions, specific projects, or units.

In our school the instructional materials center represents a convenient, one-stop service where teachers secure all media of communication. It enriches teaching through a variety of materials and at the same time insures against unnecessary duplication.

Miss Greer is elementary librarian and audiovisual director for the Van Buren public schools, Belleville, Michigan.



COMPLETE WITH READING ROOMS

As designed by the instructional materials chairman

SHOWN ABOVE ARE THE FLOOR PLANS for the instructional materials center which opened in the fall of 1959 as part of the new West Leyden High School at North Lake, Illinois. According to Kenneth I. Taylor, chairman of the center, its purpose is to make available in one place all school-owned instructional materials (or indicate their location if kept in other departments on permanent loan), to give service to those who use the materials, to obtain materials on loan from outside sources, and to provide facilities for making instructional materials to suit the school's needs.

Here are some of the special features of the center:

- Five reading rooms for students (social sciences, pure and applied science, fine arts, history, and browsing and general reference).
- Dual cataloging: one large catalog in the browsing and general reference room indicates the location of all school-owned instructional materials, including audiovisual aids. In addition, each reading room has its own catalog.
- Public shelf list: this indicates the location of items which are fully cataloged but which are kept in departmental libraries on permanent loan.
- Two multi-purpose classrooms for meetings or class activities related to library research or instruction.
- Professional library for teachers.
- Construction materials room: an area where students can make maps, pictures, and other visual materials.
- The seating capacity of the five reading rooms alone is 210. Capacity for books, 20,000.
- All walls, like those throughout the school, are metal and movable to permit change in design.

The original design for this center was by Mr. Taylor, chairman of instructional materials.

DISTRIBUTION IS WHAT COUNTS

KATHRYN L. CARLIN
PHOTOS BY F. EDGAR LANE

We divided our "in and out" materials into heavy models and equipment. You will note from the floor plan that they are in an area opposite double doors leading to the corridor where the mail room and out-side pickups are located. We keep this heavy material on raised platforms ("islands") five inches high. One section has a second shelf for lighter weight materials.

The workshop has two walls lined with formica counter, cabinets below the counter, one shelf above. Table in center is 7½ x 4½ feet with 24 shelves for supplies. The sink had to be at the end of one of the work surfaces.

AT ONE TIME ALL MATERIALS in the audiovisual center of the Dade County public schools were stored in a single cabinet that held 40 films and a few supplies. The responsibility of checking the material in and out was a side duty of the secretary to one of the county's several supervisors. After some months the center expanded sufficiently to require the anteroom of another office, and as demand for materials continued to increase, it acquired official status and occupied part of the lower floor of the Administration Building.

The philosophy in Dade County has been to supply materials to the classroom and let the other aspects of the center more or less fit in where they could. Hence the center usually had materials stacked to the ceiling and an overflow in the hall. Space was allotted on the assumption that 80 percent or more of the equipment was always out in the schools. During the summer it went to Maintenance.

About two years ago when the old Administration Building could no longer stand the strain, Administration, and the audiovisual center with it, moved to the Lindsey Hopkins building. There we drew the southwest corner of the first floor.

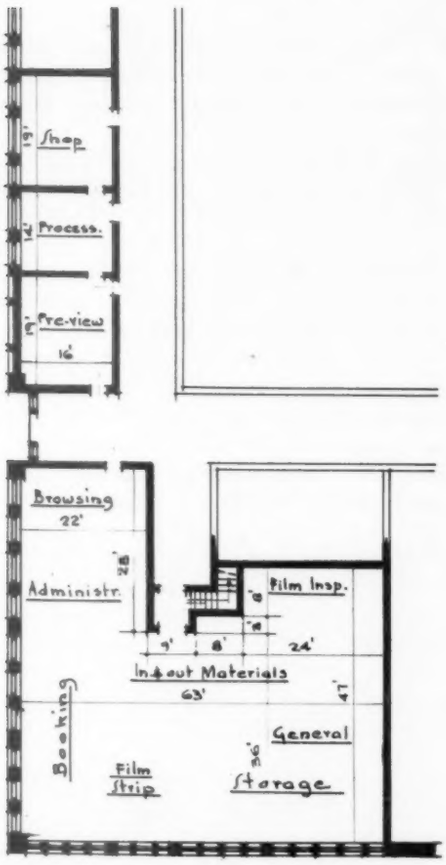
We had over 19,000 items to house in our new center: 7000 films along with filmstrips, slides, flat pictures, models, art reproductions, transparencies, vertical files, and equipment for school distribution. As you can guess, many compromises were made. However, we are happy about the new center and hope you will drop in to see it when you attend the DAVI Convention in April. It may not be outstanding relative to some AV centers, but in light of comparison to the one we left, it is like coming from a warehouse to a penthouse. What counts is the distribution that takes place.

Pictured on these pages are some of the features we like about our bright, air-conditioned center, and some of the compromises we made.

The author is supervisor of audiovisual materials for the Dade County (Florida) public schools and chairman of services for the Miami Convention.

From where I sit I can see all parts of the center except the film inspection and filmstrip area. Opposite my desk is the preview section and to my left, my secretary. Beyond that, a small browsing area.

Above is the film inspection area. Wood shelving supplies storage space for films—three 25-foot banks of double cabinets plus 50 feet of single cabinets lining the wall. Table (in foreground) is 3' x 23' with cabinets underneath. Cabinets throughout the center are of birch.



As shown in the floor plan above, we divided the work areas into (1) film, (2) filmstrips and other materials, (3) booking, (4) browsing, (5) administrative, (6) processing, (7) workshop. We compromised by moving workshop, processing, and preview across the hall from the main center.

Here is the booking section. Twenty-three-foot tables hold the metal cabinets which house the booking cards. The cabinets hold lamp supplies and photographic equipment distributed by the booking clerks.

The process room is where materials are cataloged and processed ready for shelving. Work surfaces (12' by 30") line two walls. Note exhaust hood over one part of work space which keeps fumes from film preservatives and paints from interfering with the air conditioning. Every bit of available wall space has open shelves for storage of surplus catalogs and supplies.

BUILDING FOR THE FUTURE

19th century classrooms were good enough for the 19th century, but the University of Miami is preparing for 2000 A. D.

SAMUEL F. HARBY

DELEGATES TO THE DAVI CONVENTION in April will have an opportunity to tour what will perhaps be one of the most functional instructional plants in existence. The $600,000 audiovisual building now under construction at the University of Miami will bring together all audiovisual equipment in one completely controlled center capable of handling 2400 students at a time. The building is also designed to meet the needs of the new University College where approximately 6000 freshmen and sophomores will be engaged in a program emphasizing the humanities, social sciences, and physical sciences.

An important characteristic of this program will be a more efficient use of instructional time. The new octagonal building on the Coral Gables campus was designed to facilitate this feature. Portions of the program especially suitable for lecture and television will be broadcast to eight large classes (300 each) simultaneously. The instructional time thus saved will be reinvested in more than a hundred small seminars (15 each) and in increased counseling and laboratory work —all under the guidance of competent instructors.

The redeployment of students and professors contemplated at Coral Gables calls for facilities such as we have not had heretofore. Thus our new building—as it was carefully planned to do—reflects an updated philosophy of instruction. The building consists of eight large pie-shaped classrooms arranged around a central projection room. It has no windows and will be completely controlled for temperature, lighting, sound, and ventilation. The latest and best electronic equipment for instruction will be installed, and professional operators will be on hand to make certain that it runs smoothly. Projection of films, filmstrips, and television will be from the rear, through translucent screen (10′ x 10′) making it unnecessary to darken rooms completely and doing away with the intrusive beam in the classroom. A fully equipped television station will be attached to the building with TV cameras stationed in the science demonstration rooms.

Except for conference rooms and the TV studio, the structure will be limited to one floor and will be largely of concrete block. It will be entirely air-conditioned with lighting controlled as to polarity. The seating will be of theater type with every effort made to insure student comfort. (The latter is based on the theory that comfort is necessary to full attention.) Special care is being given to problems of acoustic and sound control. A corridor across the central portion of the building which is double decked will contain approximately a dozen conference rooms. The science demonstration rooms will have localized closed-circuit TV with rolling demonstration tables. Alternate tables will be prepared offstage and exchanged for those on stage as the demonstration progresses.

Whereas professionals will operate the equipment in the projection room and at the television studio, there will be a console in each classroom with push-button control by the professor. (It is our belief that the professor should ultimately control all aspects of instruction.) His instructional stage, incidentally, is adjacent to and a part of the screen area in front of the class. When it is necessary to shift from the spoken word to projected images or electronic sound, the transition can be made inconspicuously and without hesitation by such tricks as shifting polarity of the lights. We think that motion pictures and television should be interlaced with other types of instruction and that full dependence on the mass media to accomplish instruction would be a mistake. Easy transitions are, therefore, a necessity.

We are often asked whether or not this building will meet all our demands for audiovisual services. Of course it will not. It is primarily designed to take care of large classes. The University of Miami has approximately 13,000 students and there are many more small classes than large ones. These also require audiovisual services, but of a more conventional type.

The University of Miami grew very rapidly after World War II which made us aware, perhaps more than at some universities, of how much our teaching is influenced by antiquated facilities. For this reason our effort now is to centralize audiovisual facilities and to provide for their complete adaptation to the instructional program. How often have we said: "We would like to use audiovisual tools, but they are simply too much trouble and too many things can go wrong to spoil our effort." At Coral Gables we believe that if modern up-to-date

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The author is professor of education at the University of Miami and director of its AV department. *His article was submitted in response to a request for information on Convention tours planned for Miami in April. While its publication will no doubt be good for the tours, the editors are even more interested in calling attention to one of the few bold attempts to provide educational facilities commensurate with modern instructional needs.* *(See page 340 for other convention news.)*

facilities are installed and properly maintained, such objections will be obviated.

At the same time we recognize that the teacher must be fully aware of the special characteristics of the audiovisual tools he is using and know how to get the most out of them. To insure this familiarity with the media, the University of Miami is scheduling a carefully planned workshop for those members of the faculty who will use the new facilities. This will be an inservice training program for professors, repeated each year.

We think our innovation in classroom structure represents a bold effort to keep abreast of the changing times. We are trying to provide suitable instructional facilities for the electronic age. Whereas many of the older universities are using classrooms designed for the nineteenth century—and they were good enough then—the University of Miami hopes to take the lead in providing facilities that will be suitable for 2000 A.D. Hence we realize that these facilities must be adaptable so that new developments can be incorporated and utilized without delay. In fact, this feature of adaptability is one of the keynotes in the planning.

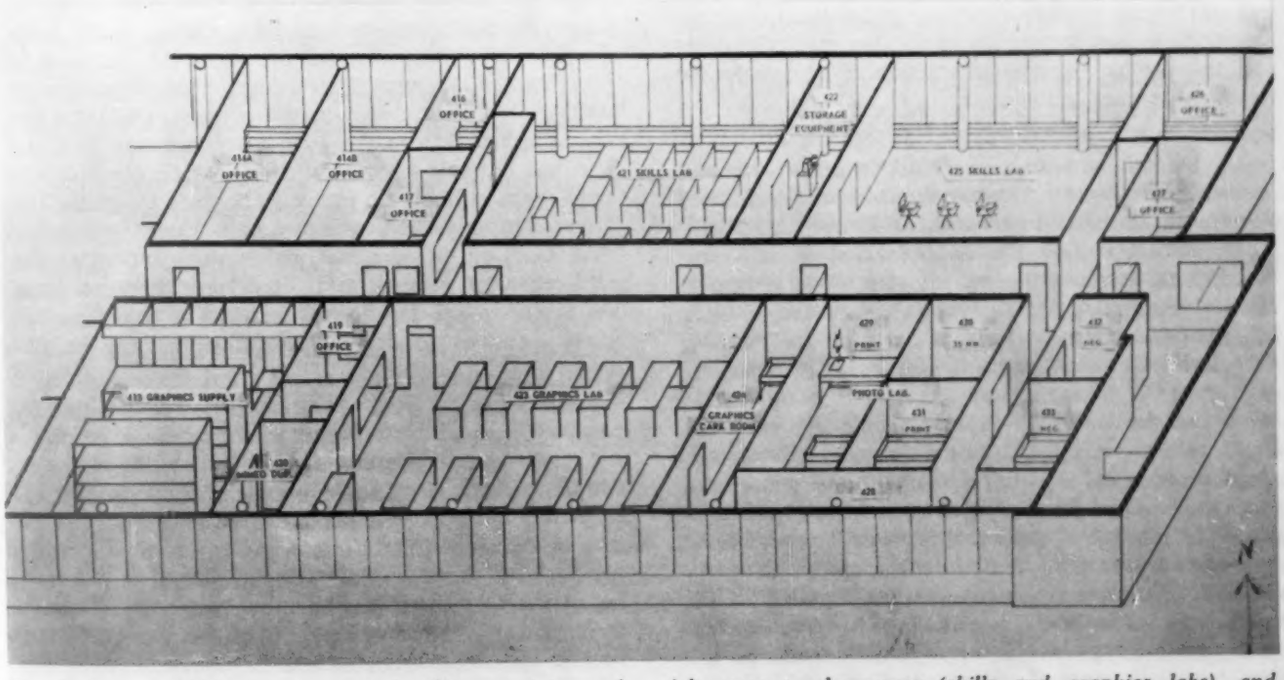
Because there has never been anything like this facility in the state of Florida (and perhaps in the nation) it will present new problems and "undreamed of" opportunities for research. At the University of Miami, we feel that possession of this unique laboratory carries with it an obligation to conduct such studies as it makes possible and we intend to enlist personnel for this purpose from all over the country. An invitation to come to Miami to conduct their experiments is hereby issued to all would-be researchers who wish to study some special aspect of instruction afforded by our facilities. The invitation applies also to equipment manufacturers and educational foundations.

As yet we make no extensive claims concerning probable results. We are simply playing it safe. Knowing that the new structure will make possible all sorts of new applications of old audiovisual principles and present a unique opportunity for measuring results, we are planning to take full advantage of whatever opportunities show up and to meet the challenge of new problems as they occur.

An independent institution, the University of Miami is located farther south than any other university in the United States. It is also the one nearest the South American continent. We have always hoped that it could serve as a cultural bridge between the two continents and the two cultures. Considerable headway has already been made in this direction and one of the most advanced steps is the linkage by electronic communication. This shrinks the distance and tends to resolve differences between the two cultures, thus removing obstacles to understanding. We sincerely hope that Latin educators to the south will welcome our invitation to attend the 1961 DAVI Convention. We assure them (and all North American delegates as well) a hearty welcome at the University of Miami.

"SIMPLE BUT WORKABLE"

New quarters for the Department of Audiovisual Education, Florida State University



Simple but workable arrangements in this new center afford all the necessities—office space, equipment and materials storage, classrooms (skills and graphics labs), and substantial darkroom facilities. Otis McBride is director.

NOT BY SOUND ALONE

The importance of visuals in making language learning a more natural experience

RUTH R. CORNFIELD

ALL HUMAN BEINGS on the face of this earth start out in life by speaking the same language. No matter where they are born, be it the glacial Far North, the tropical jungle or the temperate lands in between, all babies start out by making the same gurgling sounds. Babies all over the world whine and cry in the same phonemes. Shortly thereafter they start developing along different lines; they start to pronounce and understand different combinations of sounds.

Within a matter of months they no longer all speak the same language; they are on their way towards speaking and understanding one of the 3000 various languages spoken on the face of this earth, languages whose sounds and combinations of sounds differ greatly one from the other. Why does a child born in China learn to speak Chinese, a child born in France, to speak French? Obviously, these children become conscious of sounds around them which they begin to imitate. They learn very soon that certain combinations of sounds acquire certain meaning.

However—and to me this is one of the most important concepts of proper foreign language teaching—not by sound alone is this comprehension achieved. Full comprehension is achieved by the use of one's eyes as well as one's ears. In his book, Joshua Whatmough tells us that language is a combination of external phenomena and human responses to these phenomena, together with the constant interaction of the one upon the other and the product of this interaction. Please note the words "external phenomena."

The author is audiovisual consultant and curriculum materials advisor to the French Cultural Services of the French Embassy in the United States. She is also president of the New York Metropolitan Audiovisual Association. In recent months she has served as supervisor of production for Teaching Audials and Visuals, Inc. in the development of new materials for teaching French. FRENCH FOR BEGINNERS *is a packet consisting of a record, filmstrip, wall chart, pin pointer, and manual. Other units by the same company for which Dr. Cornfield has supervised production include records and filmstrips for teaching French at the junior and senior high school levels. The latter are also suitable for preparing students to pass college board exams. In the development of these materials the author has undoubtedly drawn on the concepts expounded in this article which she labels "the audio-visual-lingual" approach to language learning. For further details on the new materials write Teaching Audials and Visuals, Inc., 250 West 57th Street, New York 19.*

How does a child learn that certain sounds or combinations of sounds convey meaning both to and from him? He sees the actions that are occasioned when certain utterances are made or heard. The audio and the visual go together. The action and the sound are identified. After this union is established comprehension takes place. The meaning that a word conveys is not contained in its sound but in its concept. Have you ever watched a mother teach a child the meaning of the word "down"? Does she just repeat the word "down" over and over again until the child grasps its meaning? No indeed. She is more apt to play the game of "all fall down" many times over, stressing the word "down" with the action of applying the child's bottom "down" to a chair or the floor.

The seeing of the action down while saying "down" establishes the meaning of the word. The most talented foreign language teacher would be hard pressed to convey the meaning of as simple a word as "chair" without resorting to either showing a chair or a picture of one. The aural is not enough, the audio alone would not suffice. Much absorption of meaning in all language learning must be accomplished by the combination of audio and visual together.

For the past several years teachers of modern foreign languages on the elementary level have been urged to adopt the aural-oral method of teaching. Aside from the fact that these two words are about the clumsiest to pronounce, the approach to a foreign language through aural-oral channels without the proper regard for the visual is hardly realistic. It is my contention that the eyes and the ears are placed close to each other in our heads because they are meant to be used together. The fullest comprehension can come only when the eyes see what is being talked about at the same time that the ears hear what is being said. To divorce the aural from the visual is like putting a blindfold on your student while you seek to develop his understanding by ear alone.

Children on the elementary level have had but slight experience on which to base new concepts. Concentrating on the aural-oral approach without making judicious use of as many visuals as possible is to deprive these beginners of the joy of easy and spontaneous recognition of meaning. Therefore, I prefer to use the term "audio-visual-lingual" approach to language learning because it takes into consideration those requirements of learning foreign languages which are necessary for success in this field of endeavor. Children of today are visual minded. Many of them learn to use a camera at a tender age. They start watching television almost as

soon as they can crawl over to the set. They are in the habit of learning many things by associating the audio and the visual. Why not capitalize on that interest to its greatest extent in the classroom?

What kind of visual material should one select for foreign language teaching? If language concerns itself with external phenomena and human responses to these phenomena, the ideal would be those materials which convey as fully as possible the total experiential environment of the natives who speak the language in question.

Language is said to be the means by which man symbolizes and orders his concepts of the universe. The concept of the most basic words of daily life can differ widely in different parts of the world. The people of Greenland see house, bed, food, clothes very differently from the people of Thailand. To translate these words into English without showing the objects they represent is to give them incomplete and even false meaning.

To translate the words *le petit dejeuner* by showing orange juice, oatmeal with sweet cream, a bottle of pasteurized milk, toast and coffee is as false a concept of the French breakfast as one can imagine. The meaning of the word is not contained in the sound of it; it is contained in the concept. In this sense we cannot hope to successfully teach foreign languages by aural-oral methods only.

It is here that the foreign language teacher must exert every effort to get authentic visuals with which to teach. If we do not choose proper visuals we are attributing our concepts of life and behavior to other people and we are thus spreading misconceptions. Nor can we teach successfully with visuals that do not depict the true environment in which the language is spoken.

Vocabulary Is a Cultural Thing

Every language has its roots in a specific culture; it stems from that culture and it does not truly exist apart from it. Changes in culture eventually effect changes in language. Therefore a knowledge of the language of a foreign country is not the ability to achieve a word by word translation from one language to the other, no matter how fluent or precise. It goes beyond the mere rendition of the words to an understanding of the culture from which the language springs, an understanding of the life that has been lived and is still being lived in the country of the language and which gives special meaning to the words in that language—meaning which can be quite different from what is given the same words in another language. For instance, the French child rarely celebrates his birthday. He is much more likely to celebrate his Saint's Day. It is not only the word which is important here but the whole concept of the "way of life" of a people who celebrate a Saint's Day rather than a birthday.

Recent literature has been most critical of the misunderstandings occasioned by Americans assigned to posts in foreign lands. Were these misunderstandings due to the lack of comprehension of the foreign tongue? Partly, but more important and much more serious were the misunderstandings which arose from the total misconception of the behavioral patterns of the people, the ways in which they are accustomed to conduct themselves in their daily lives. The official who learns a foreign tongue without rooting it firmly in the culture from which it comes is just as incompetent to deal with the human beings who make up the native population as the person who does not understand the foreign language at all.

The teaching of foreign languages in the United States has been severely criticized. Americans have been accused of not being interested in learning foreign languages. To judge from the enthusiasm with which our students start to learn a language and to judge from the number of Americans who travel abroad to foreign speaking lands, one would tend to disagree with this accusation. Be that as it may, there is no quarrel with the argument that the need for learning foreign languages is urgent. The government of the United States has recognized this need and the urgency of the situation. The foreign language teacher cannot ignore this challenge. I use the word "challenge" purposefully. The old methods which have been found wanting must be improved. The foreign language teacher must begin to explore new ways of teaching which will produce better results. He must explore the potentials of all materials of instruction and must learn to use those which will enhance and implement what is being taught. The textbook alone is no longer enough.

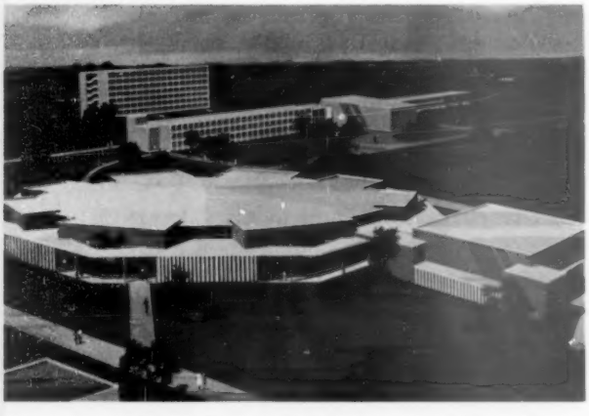
The teacher of foreign languages on the elementary level is in a particularly crucial and responsible position. The challenge here lies in teaching beginning students by such means that their enthusiasm will not wane but will continue to grow so that they will become advanced language students in a few years. For this teacher it is imperative to learn to use the new materials of instruction. The tape, the record, picture, poster, film, filmstrip, and slide must become the stock in trade of elementary language teachers. It is the proper use of these materials which will make the language and the people who speak it come alive and acquire new dimensions.

Teaching foreign languages on the elementary level must succeed. Our government is depending upon it to become the keystone of a successful language teaching program. Our government is depending on our language teachers to produce students who will be able to communicate in foreign languages. Our government is also depending on a successful language program to produce the kind of citizen who will be able to take a post in a far-off land and conduct himself intelligently, diplomatically and with understanding of the people among whom he lives.

Study Trips

Library on the Bay — Children's Room

Museum of Science and Natural History



The Latest in Audiovisual Buildings

1 PUBLIC LIBRARY AND FAIRCHILD GARDENS: A guided tour through Miami's public library on the bay. A visit to the art and music room, children's room, film library, and projection room. (Air conditioned.) The second half of the trip will take DAVI members through the Fairchild Gardens, 75 acres of plants, tropical trees and shrubs with colorful birdlife. Visitors can walk or ride the tram. Admission to library and gardens, free. Tram fare, 75 cents.

2 VIZCAYA AND THE MUSEUM OF SCIENCE AND NATURAL HISTORY. A guided tour through the estate of the late James Deering. The house and gardens are a re-creation in Italian Renaissance and Baroque tradition. The interior, while chiefly Italian, uses many French themes as well as antiques from England and Spain. The estate is operated as the Dade County Art Museum on a self-sustaining basis. Admission to DAVI members, $1. Miami's brand new Museum of Science and Natural History (air conditioned) offers its many attractions to DAVI visitors as the second half of this trip. A 14-foot bear, giant globe, mounted tropical fish, and life-size displays of Indians in native surroundings, are among the sights. Admission, Free.

3 UNIVERSITY OF MIAMI AND RADIO AND TV CENTER. A guided tour of the new audiovisual building. See page 336 for Dr. Harby's detailed description of this new educational facility built for the times. Dr. Harby also calls attention to the Dade County community television station, WTHS, which broadcasts over VHF Channel 2. With the addition last summer of new studios and the purchase of a tower and transmitter, Station WTHS has one of the strongest signals in the state, carrying over 100 miles. The Dade County public schools (eighth largest system in the United States) make daily use of this ETV station, conducting regular classes for more than 35,000 public school students. Results of the program, which has been conducted experimentally for the past four years, have exceeded highest expectations. The Miami community has become a center for educational television and for the employment of electronic devices. If you are interested in ETV, there will be much to see and learn during your visit to Miami in April.

SCHEDULE: All trips from 9 a.m. to 4 p.m. on Monday, April 24 and Friday, April 28. Lunch hour from 12 to 1 p.m.

Other Trips (more or less on your own)

SEAQUARIUM AND PARROT JUNGLE at reduced rates to DAVI members. Your own transportation or chartered bus can be used.

NASSAU: Pre-convention and post-convention trips will be arranged if reservations are made in advance.

Photos on this page are by: Miami Beach News Bureau, City of Miami News Bureau, Tierney and Killingsworth, Inc., and the University of Miami Photo Center.

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Good Convention Program Too

(Barebones outline will be printed next month)

Deauville Hotel, Convention Headquarters

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A Librarian Looks at Instructional Materials

Edward T. Schofield

Instructional Materials: An Introduction for Teachers, by Louis Shores. Ronald Press Company, New York, N. Y., 1960. 408 p., $6.50.

ONE OF THE STRENGTHS of Shores' text is the straightforward pattern for orienting the teacher and prospective teacher in the use and administration of teaching materials. True, the format is neither so impressive nor so profusely illustrative as some other comparable publications, but the user can find needed data with a minimum of searching.

The illustrative histories of teacher utilization are there, but in brief and pointed fashion; they do not becloud the basic information with which the intelligent teacher is primarily concerned. The data is assembled in this order: definition, an estimate of potentials, some historical background, criteria and sources for selection, representative examples, and suggestions for utilization. Footnotes have been eliminated in favor of an adequate bibliographic coverage in the appendix plus suggested reading at the end of each chapter.

Dr. Shores, who is dean of the library school at Florida State University has organized his volume into three major areas—the worlds of print, of graphics, and of sight and sound. A fourth section describes briefly the equipment and housing requirements of three types of centers—the classroom center, the school materials center, and the system-wide center.

The teacher who thoughtfully reads the 11 chapters describing the whole spectrum of teaching tools will find enough knowhow to guide him through the multi-sensory approach to classroom instruction. The introductory chapter and final discussion on materials centers should aid all librarians and materials coordinators in serving the needs of the teacher who follows a truly integrated pattern.

The discussion of the motion picture in Chapter 10 is typical of the technique used by Shores to clear away the interesting but technical and irrelevant data to concentrate on salient points. The chapter defines motion pictures generally and summarizes their unique contributions in a few introductory paragraphs. It estimates the extent of educational film use and compares costs of rental and purchase.

The film is given a physical analysis in terms of length, color, sound and photographic techniques. Form classifications with a few appropriate illustrations follow. The discussion explores the process of evaluating a motion picture and emphasizes an evaluation checklist. Aids to selection are listed and samples of classroom utilization described. Nine succinct paragraphs then offer guidance in the use of the projector. The reader is not exposed to the threading diagrams of all the major 16mm projectors. He is not prepared to become a film technician nor gadgeteer; he is exposed to the fundamental facts about the film as a teaching instrument—not a scientific marvel.

Almost half of *Instructional Materials* is devoted to the world of print—the textbook, the reference book, the reading book, and serials. This facet marks the book in comparison to other instructional materials references for teachers, although recently several texts in the field have expanded considerably in this direction. In this sense the Shores book compares—but much less elaborately—to Carter Alex-

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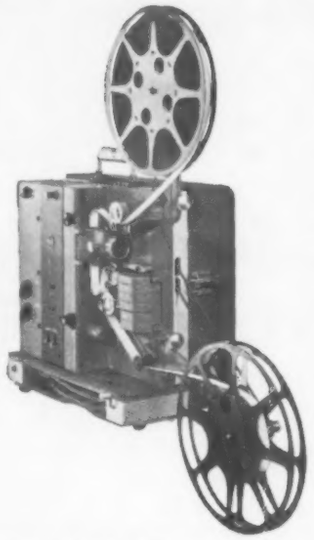

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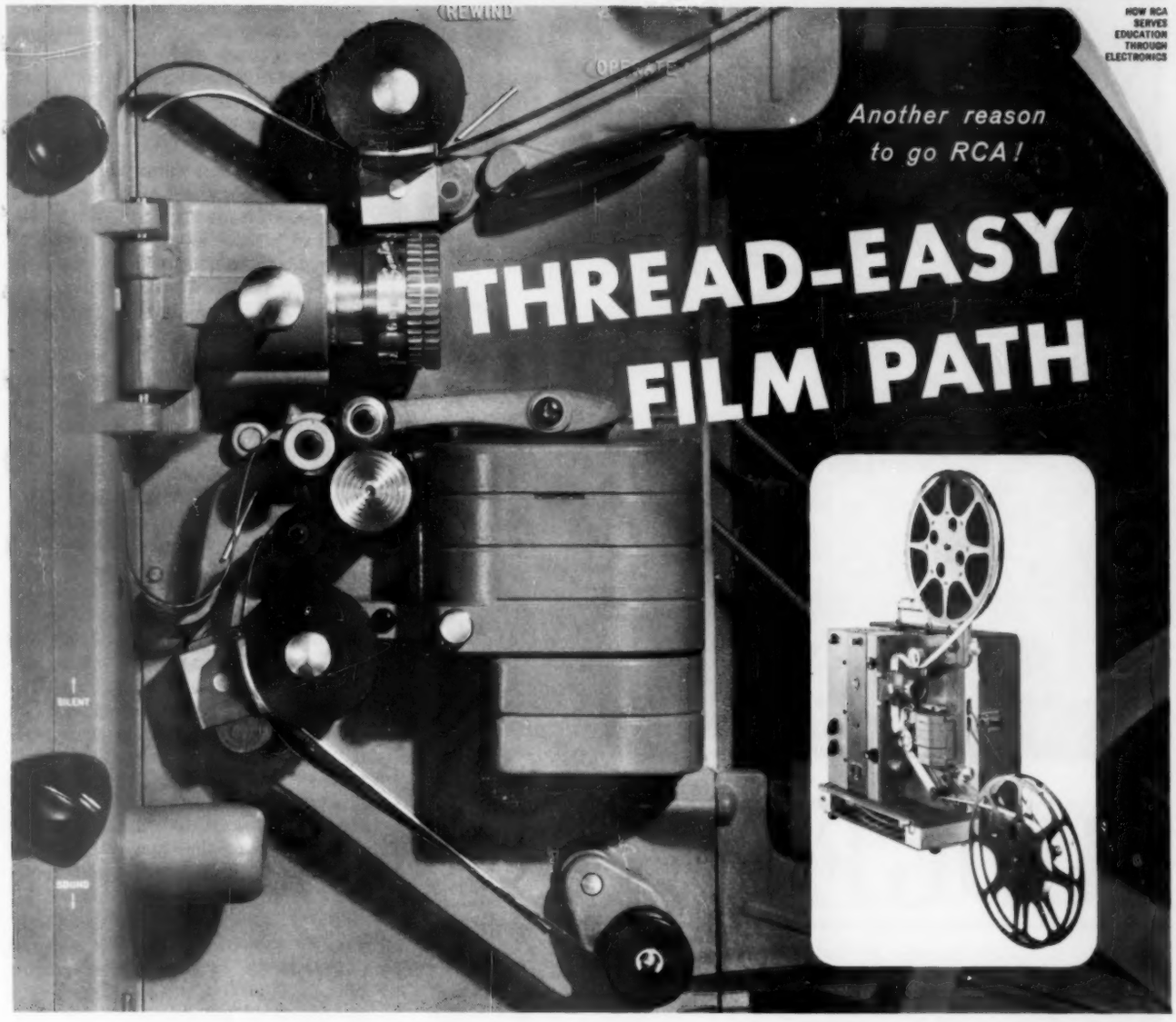

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For example, the latest "Life-Tested" Projectors incorporate a nylon film pressure shoe which is kinder to film, quieter operating and so durable that it probably will not require replacing during the normal lifetime of the projector. New, too, is a one-piece, precision tooled intermittent cam and gear which replaces a 3-part assembly. A new claw design accommodates new or old film with equal facility and reduces film handling noise to a hush. Like most changes, these are not readily visible, but are contributing substantially to the smooth operation and dependable performance you expect from RCA Projectors. This is the important kind of design change, the kind that keeps RCA Projectors always ahead in 16mm.

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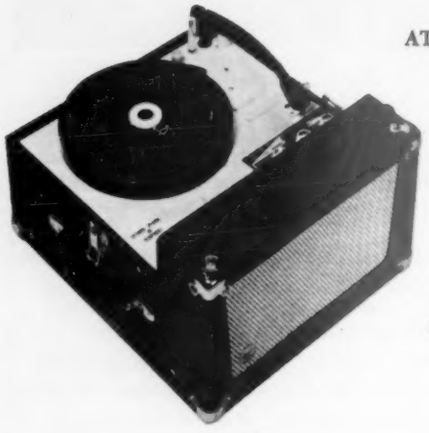

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ander's monumental *Locating Educational Information*. The introductory chapter defines and recapitulates the Dewey Decimal classification system. It provides an example for citing nearly every kind of bibliographic reference required for listing books, films, recordings, slides, maps, etc.

Shores urges the adoption of a policy of cooperative selection and evaluation of all teaching materials. To reinforce this objective the teacher is introduced to many bibliographic aids formerly used by librarians in the seclusion of their workrooms. Teachers who study this text will want to use the *Children's Catalog*, the *Standard Catalog for High School Libraries*, the *Booklist and Subscription Books Bulletin*, the *Publisher's Weekly*, *Publisher's Trade List Annual*, the *Vertical File Service*, *Book Review Digest*, the *Virginia Kirkus Service* and other library tools—tools which are a necessity as teachers become knowledgeable regarding bibliographic source materials. Teachers are guided in the selection and use of periodicals and newspapers. References to useful governmental documents are suggested, as well.

Instructional Materials goes beyond the unified concept of administering audiovisual and library services, a practice which the author pioneered. However, the stress throughout the book is on teacher-user rather than administrator. Shores believes that the trend is away from the concept of "library" and "audiovisual center" in our schools. The final chapter on "The Teacher and the Materials Center," proceeds on this assumption. At each level of service—the classroom, the building center and the system center—unified practices are in evidence. The units of library instruction outlined for the classroom teacher and librarian integrate the utilization of all types of materials. The subjects covered in the suggested curriculum therefore include not only the arrangement of books but also pictures, slides, filmstrips, motion pictures and recordings. Comparable but enlarged facilities are described for the building materials center. The portion given to the system-wide center lists helpful directions for planning and housing the varied types of collections. Local production is included as an available service from the center.

Treated finally is the professional education for the teacher who would like to administer an instructional materials center. Librarians and AV specialists will be interested in examining the scope and sequence of learning recommended for this relatively new position in the education field.

Fall Meetings Stress Technology Theme (With Variations)

TECHNOLOGY and the new media continue to be themes of prime concern across the nation, judging by the programs for fall meetings and news bulletins that have reached the national office. (There are interesting variations such as the series of AV-NDEA meetings in Georgia which snowballed into an audiovisual week proclaimed by the governor.)

The Oregon and Washington audiovisual associations in their joint meeting at Vancouver exploited all aspects of the theme, "automation in the curriculum," with an imposing assemblage of state and national figures. Jim Finn, appropriately, was dinner speaker. Tom Clemens of the U.S. Office of Education appeared the second day in a session connected with Title VII. The team teaching aspect was covered by Norman Hamilton, assistant superintendent of curriculum for the Portland schools, and Florence Beardsley, director of elementary education, Oregon state department of education. The NASSP film *And No Bells Ring* was shown as part of this session.

The ETV session had June Dilworth as moderator with Chester Babcock, Ralph Steetle, and Jerry Wallace as panel members. (Mr. Steetle is known to readers of this magazine as former executive secretary of JCET, now with the Oregon System of Higher Education; Miss Dilworth is ETV director for Washington's King County; Mr. Babcock, curriculum director for the Seattle schools, and Mr. Wallace, superintendent of schools at Corvallis, Oregon.)

Rheem Califone Corporation sent their communications expert, William Deutsch, to demonstrate teaching machines and Cliff Welch made the trip from Treasure Island to talk on some of the latest devices used by Navy in their training program. The University of Washington, scene of a number of studies and experimentation with language laboratories, was represented by Victor Hanzelli who discussed that aspect of automation.

Oregon and Washington are claiming their two-state meeting as a "first" in audiovisual history; judging from results, maybe more states should try it.

In the Southwest later in October Chester Babcock keynoted TEXAVED's ninth annual meeting where the theme was "the impact of technological developments on education" and the pattern resembled that at Vancouver. Language laboratory, ETV, and teaching machine aspects were discussed, respectively, by Anthony Ferris, Texas state consultant on modern foreign languages, Jim Hardie of Galveston, and Ben Holland, University of Texas. Tom Hope of Eastman Kodak spoke on "new photographic developments."

Harold Wigren moderated a panel discussion of the keynote address and Ernest Tiemann, president elect of DAVI, lead a discussion of the theme topic in relation to the educational profession (school administration, curriculum, AV, teacher education, and so on).

During a one-day program, also in October, the New Mexico audiovisual association covered such media as teaching machines, ETV, and the overhead projector and featured a demonstration of the "traveling science teacher." Marion Cline reported on the Title VII project at Highlands University which is surveying the effectiveness of visuals in teaching language arts in English to bilingual children. (New Mexico's Spanish-speaking seg-

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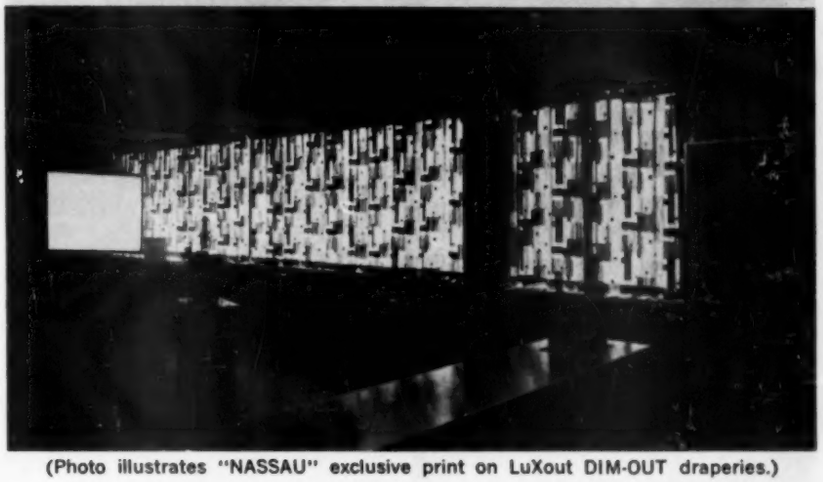

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ment of population is ready-made for such an experiment.)

In a recent issue of the New Mexico AV *Newsletter* Editor Roy Frye features a speech on the newer media by Ellen Hartnett Digneo, director of teacher education and AV for the New Mexico state department of education. Mrs. Digneo looks to the newer media to improve the quality of teaching and to come out with some independent thinkers. The old saying that "knowledge is power" is no longer apropos, according to Mrs. Digneo; the new saying should be "behavior is power." Mrs. Digneo also makes the point that teaching machines should be thought of as "tools for individual students." Speaking of education for today's needs, she referred to the inscription over the door of one of America's great universities which welcomes students with this admonishment: "Whatever you do here, learn to fall in love with complexity." We are living in a complex world, Mrs. Digneo says. We need to organize so leadership can emerge.

In Missouri *Show Me AV* becomes the official publication for the state audiovisual association to replace *Teaching Tools*. Dorothy Myers is editor. The first issue reports on the association's breakfast meeting during the convention of the Missouri Teachers Association where Phillip Pitruzzello was speaker. A staff associate of the National Association of Secondary School Principals who has worked closely with Lloyd Trump and the University of Chicago's School Improvement Program, Mr. Pitruzzello spoke on the new media in school betterment. For the first time this year the Missouri association conducted study trips in connection with their annual meeting.

According to other notes in *Show Me AV*, the Missouri state department of education has added to its staff an AV consultant in the person of Richard Nibeck, recently AV director for the Ferguson-Florissant school system. Northeast Missouri Teachers College at Kirksville is offering two AV courses this fall, with five more contemplated in the near future. Present courses are Audiovisual Aids, and Preparation of Inexpensive Instructional Materials. Plans for five

"Teddy bear, teddy bear, go upstairs," trilled little Jenny gaily.

"Gracious, children! Playing! Do you not care a penny for our production schedule?" Thomas Sturtevant commented gruffly. "Audio-visual departments all over the nation are awaiting with anticipation, this, our latest Churchill-Wexler film."

"Teddy bear, teddy bear, say your prayers," trilled little Jenny gaily.

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others include two theory courses in Communications. Hugh Gardner who returned to the campus this fall after a year at Indiana University will help implement the program.

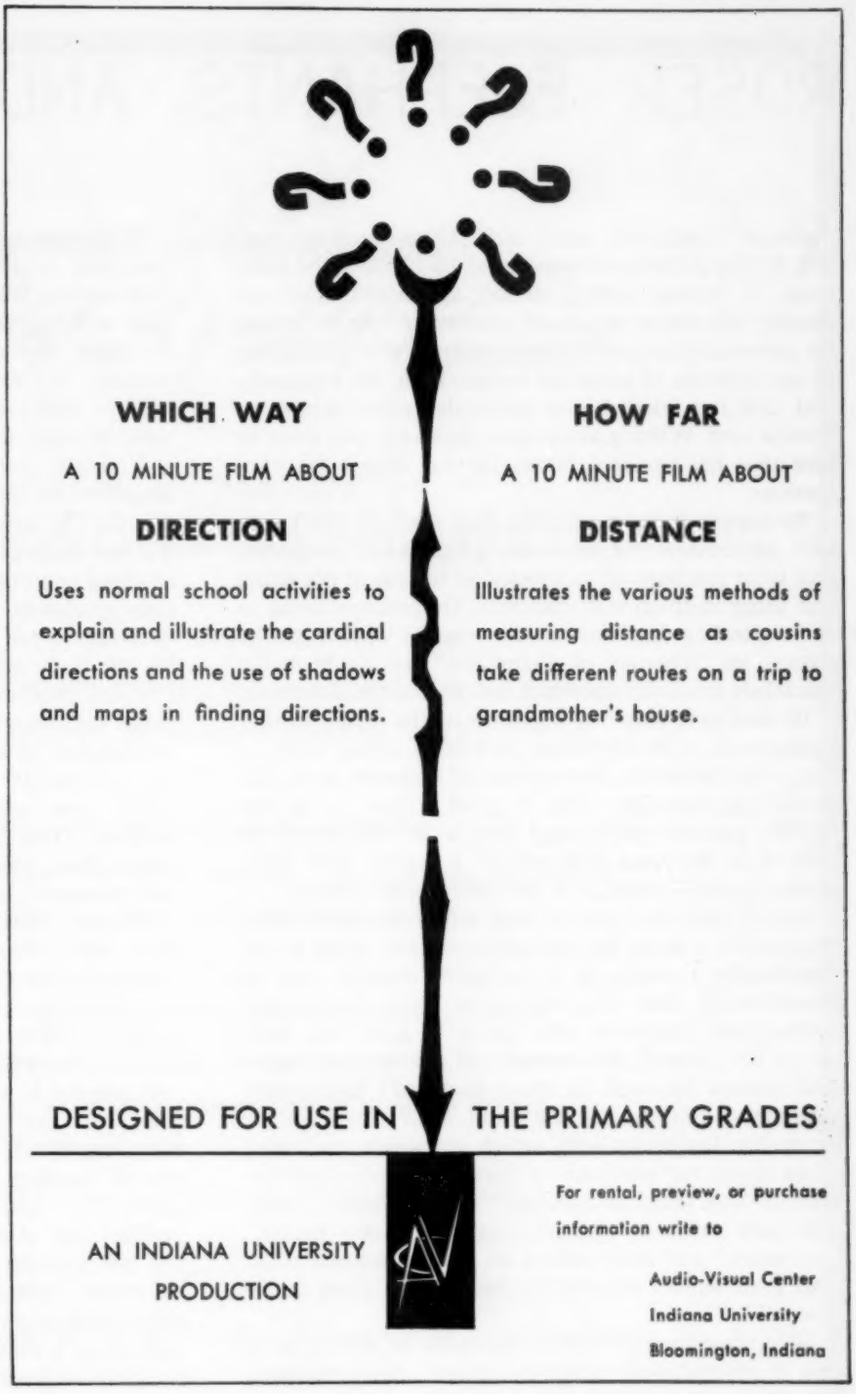
"Simple Tools for Better Teaching" was the theme for a demonstration session at the Adult Education workshop conducted at San Jose State College October 22. Harold Hailer was moderator with George Cochern and Earl Strohbehn as fellow demonstrators. All are San Jose staff members. Among the "simple tools" demonstrated were: chalkboards, magnetic boards, charts, and bulletin board techniques (including captioning).

Howard E. Thorne, PENNAVID president will lead a roundtable discussion during the Pennsylvania state education association meeting December 29. Part of the session will be a demonstration of an educational forum over closed-circuit television. Members of the teaching staff at Hagerstown have been invited to demonstrate television teaching of modern languages, mathematics, science, and art.

Mr. Thorne who is AV director at Midland was recently re-elected president of PENNAVID. Other officers (also re-elected) were: Nicholas Cericola, AV director, Easton-Forkes Joint Schools (Easton), vice president; and Mary Renner, AV director, Upper Darby public schools, secretary-treasurer. Arthur MacDonald of the Abington School District has been named state membership chairman for DAVI to work with Eugene Oxhandler, Syracuse, who is regional chairman for Area 7 (New York, New Jersey, Connecticut, Pennsylvania, Maryland, and Delaware).

With an eye to extending the National Defense Education Act, but also with a sincere desire to see that the best use is being made of present NDEA funds, the Georgia Audiovisual Affiliate and the state department of education scheduled a series of informational conferences last September. Principals, instructional supervisors, and audiovisual coordinators were invited. (Special efforts were made to get building coordinators in attendance.) School superintendents were invited and solicited as to leave for their staffs. Meetings were scheduled on consecutive nights at Atlanta, Gainesville, Macon, Collegeboro (Georgia Teachers College), and Tifton. Conferees had their choice of location.

In recognition of the event, S. Ernest Vandiver, Governor of Georgia, proclaimed the first audiovisual week in history. The proclamation read in part: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WHEREAS in every aspect of human endeavor there has been a tremendous increase in the activity and productivity of the people; and

WHEREAS the increase has resulted in the necessity for the speeding up and improvement of educational activities, which speeding up and improvement are necessary for the welfare, and possibly the survival, of our nation; and

WHEREAS educational research reveals that audiovisual education offers the best hope of accomplishing this improvement through the correct utilization of audiovisual equipment and materials; and

WHEREAS the audiovisual education program on the state level in Georgia is nationally recognized as one of the best in the nation; and

WHEREAS our institutions of higher learning are cooperating with the State Department of Education by training teachers in audiovisual education; now

THEREFORE I, S. Ernest Vandiver, Governor of Georgia, do hereby proclaim the week of September 18-24, 1960, as Audiovisual Education Week in Georgia . . . .

At a "culmination" dinner September 23, Joe W. Coffman of Tecnifax Corporation was awarded a certificate of achievement by the Georgia Audiovisual Affiliate in recognition of invaluable service to the city of Atlanta and the state of Georgia. Mr. Coffman was Walter Bell's predecessor as AV director in Atlanta.

ROSES, ELEPHANTS, AND IMCs

ADRIAN TERLOUW once said, "The ideal learning facility is that environment which requires the minimum of human energy merely for adaptation, and thereby releases a maximum amount of human energy for purposeful activity." When we apply this philosophy to our problem of materials organization, we frequently find that the instructional materials center meets the criteria best. When making such decisions, one must be sure that his personal biases do not distort his conclusions.

Perhaps it is the realization that teachers don't care who administers the materials program or programs; that what teachers are interested in is ease of obtaining and using instructional resources. Or perhaps living in an "expanding economy" media-wise, or what might be termed an "economy of abundance" has made media specialists more self-confident and less on the defensive.

Be that as it may, the segments of the media field—audiovisual, radio-television, and book—have come a long way toward the development of common goals and mutual appreciation. This is good. There is an old Kikuku proverb which says that when two elephants fight, it is the grass that suffers. I suspect that when media specialists fight, it is the teacher who suffers.

DAVI, too, has come a long way since 1956 when the issue of a name for this magazine was taken to the membership resulting in a change of title. In view of recent trends those who argued to retain the original Instructional Materials label seem to have had their ear to the ground. The number of instructional materials centers (as well as those so-called) has greatly expanded within the last few years. Also relevant is the increasing frequency with which questions are being asked about the adequacy of the term "audiovisual"—even of "instructional materials" for that matter. Titles with such words as "communications," "new media," "resources," and many others are getting consideration. (See Paul Reed's editorial in the October issue of *Ed Screen.*)

With these trends in mind, this issue of AVI takes a look at instructional materials centers, their rationale, operation and housing. It may be interesting to note how some of the current trends I spoke about in October affect these centers.

The increasing acceptance of technology, for example, has given rise to use of a wider range of instructional materials and equipment, more funds for purchase, more materials being produced, and a greater demand for materials specialists. An economy of abundance always is accompanied by problems of selection and distribution. The teacher, especially when the cross-media approach to instruction is involved, is faced with extremely difficult problems in selecting, obtaining, and using appropriate learning materials. Any organizational pattern which makes it easier for teachers and students to obtain and use instructional materials must be given careful consideration.

The growing emphasis on auto- or self-instructional resources is also affecting the administration of materials centers. Whereas formerly we thought of AV materials as designed for use by the teacher, now they are becoming important as devices for individual listening, viewing, and study on the part of the student. As Dr. Phillips points out, more of our instructional materials must be made available to students.

You will note that facilities for local production get attention in the floor plans of centers featured this month. The importance of local production increases as TV and large-group instruction increase. Too, the team teaching concept attaches more importance to the materials specialists at the school building level and raises questions about his relationship to the team, including his role in preparation of needed instructional materials. ["Local production" incidentally is another of those terms with which the AV field is saddled but which are meaningless to most other educators. A case in point is the art teacher who wrote recently suggesting that DAVI give attention to "visualization services" for teachers. You may have noticed also that the high school floor plan on page 333 calls for a "construction materials" room.]

Murray Phillips would classify me, I suspect, with those who favor the idea of instructional materials centers but are doubtful that it can be implemented. I do doubt that the materials center is the best organizational pattern at *all* times and in *all* situations. The size of the materials operation can become such that ease of use will actually be reduced by mergers. This would hold, I think, in most universities. Further, it is the unusual librarian, AV, TV, or curriculum director who is capable of handling the total instructional materials program. This becomes particularly apparent when one realizes that in most schools and many school systems the instructional materials center would be a one-man operation. Immediate attention should be given to thinking through the type of professional education required for a coordinator of instructional materials and to start adequate training programs for this new position.

I am disturbed too by the many so-called instructional materials centers now in existence which are merely renamed AV centers or libraries. The name has changed but the image (shades of Paul Reed again) remains the same. This jumping on the band wagon serves no good purpose; in fact, it confuses the problem further.

Calling a rose a chrysanthemum does not make it one, for as the familiar Steinism goes, "a rose is a rose is a rose."

Ann Hyer

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